

May 2021

## [THOUGHTS ON] THE PAINTER & THE ACT OF PAINTING

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# **[THOUGHTS ON] THE PAINTER & THE ACT OF PAINTING**

A Thesis

Submitted to the Graduate Faculty of the  
Louisiana State University and  
Agricultural and Mechanical College  
in partial fulfillment of the  
requirements for the degree of  
Master of Fine Arts

in

The Department of Art

by

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M.F.A., Louisiana State University, 2021

August 2021

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Samantha Rosado

Dedicated to my partner, Destiny. Who encourages me to be confident in my work and in myself.

## Acknowledgments

Thank you to my parents, Doris and Oscar Rosado, for encouraging me to pursue art. To my oldest friend, Diana Abouchacra for supporting my career as an artist and being proud of my growth. To my Thesis Professor, Kelli Scott Kelley, for introducing me to LSU, for mentoring me throughout my time in the program, and for appreciating my mind. To Fredrick Ortner for always giving me honest feedback and pushing me to work harder. To Denyce Celentano for providing me an endless supply of artists to know and reference, and for her confidence in my abilities as an artist. To Allison Young for believing in my work, encouraging me to study connections in my work, and to always take advantage the “small stuff”. To Kristine Thompson for making me dig deeper in my writing and to speak honestly about my work. To my fellow MFA Painters for teaching me about technique and painting through their own work. To Pablo Delano, for giving me my first opportunity in Fine Art. To my family, including my Sisters, my Nieces, Chancellor, Mogli, Ralph and Nala for being my models and inspiration for painting. To my first artist friend & good friend, Rachael Mayer, for reminding me be gentle with myself and to always say “yes” to opportunities that come my way To my nephew, Talon, and my cousin, Jade, for never letting me lose my sense of play. And a final Thank You to my partner, Destiny Lynne Kasubaski, for being my biggest fan.

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## Abstract

In the satirical manifesto that accompanies my work, humor, and sarcasm play an important role in understanding the narrator's tone. The information included is both factual and imagined, pulled from stories and experiences of a group of painters. My hope is to help aspiring painters develop their own rules and philosophies based on what they learn through the canon of art history. As a writer I aim to motivate those who feel under-represented in the world of fine art and craft to reject feelings of inadequacy. As an artist I make with the intention of being vulnerable and honest.

## Chapter 1. Preface

The Artist, as a graduate student, finds that the process of learning to paint, and to be a painter, is an independent act. Mastering The Act of Painting does not occur with the culmination of the Master's degree, but begins at this time. The Artist takes with her words from graduate advisors that inspire her to believe in her work and those which motivate her to continue improvement of her eyes and hand.

As a Puerto Rican child The Artist is raised under Catholic influence both in schooling and culture. The Artist becomes an adult and reveals she is gay, leading to a conflicted relationship with family, traditions, and the Church. As a painter, The Artist faces again a clash of opinions- mentors hold opposing opinions and are not weary of sharing these oppositions. The Artist is forced to sort information in the studio as she does in daily life. The Artist, as painter, must be aware of her surroundings, knowing when it is time to show a piece and when it is too soon.

When The Painter rushes to reveal a work, she is disappointed. She is greeted by criticism before compliments. The Painter questions her abilities and is overwhelmed with guilt. Guilt drives the life of The Painter- guilt by the Church and guilt by Societal Norms. "Norms" meaning normal, but The Gay Painter is no longer normal because *she is gay*. Being gay requires thought and awareness. The Painter and her Partner must pay attention to their movements when in public and when with family. They observe space, "Space for Jesus", or more specifically, space for her family to remain oblivious. Overcompensation occurs, in home life and career, as distraction from their "fault" (their "sin").

In her interpersonal relationships, The Painter has not mastered The Act of Sorting Opinions. She has, however, used her time in graduate study to master The Act of Comparison. And so, the struggle between the painted world and the living world are ongoing. The Painter uses the canvas



to find humor in her circumstances, connect with the audience, and reinvent her relationships. The Painter works, reworks, destroys, finds hope, destroys again, etc. until she is defeated. Tomorrow she will try again. Over time, The Painter develops a set of rules, becomes decisive and defines who she is as a person. The Painter paints to define her core values.

The Painter is researched and somewhat well read on the canon of art history. She is knowledgeable of contemporary artists and is mostly aware of how to recontextualize these artists when creating and studying her own work. She struggles to read the series *Art in Theory: An anthology of Changing Ideas*, Charles Harrison & Paul Wood and *Theories and Documents of Contemporary Art: A sourcebook of Artists' Writings*, second edition- revised and expanded, by Kristine Stiles and Peter Selz. In response The Painter writes a satirical manifesto, mocking the high-art language used in these readings, and follows it with her truth. She titles her work “[Thoughts on] The Painter and The Act of Painting”.

A manifesto is an artist’s declaration. It may include opinions on an artistic movement or on the process of making art and the importance of art. The book, *Art in Theory: An anthology of Changing Ideas, 1900-1990*, includes notes by Francis Bacon, Paul Cézanne, Henri Matisse, Giorgio de Chirico, Pablo Picasso, Mark Rothko and many others, otherwise known as “The New Masters of Painting”. The Painter understands that a Master, old and new, is a male of European decent whose paintings are influential world-wide. They are immortal geniuses whose works impact the trajectory of art both past and future. To obtain “The Mark of The Master” is coveted. (Park West Gallery, 2018) In this written segment de Chirico, he states, “to become truly immortal a work of art must escape all human limits: logic and common sense will only interfere. But once these barriers are broken it will enter the regions of childhood vision and

dream.” (Harrison & Wood, 1992) Though The Painter is aware that she is not male, therefore cannot meet requirements of Master quality painting, she keeps these words close as she approaches her work and study, for she had not before obtained the words to describe the child-like way her hand moves her brush.

In culmination of her graduate study, The Painter makes a body of work about her experience as a queer artist. She titles it: “¡Si tiene el 401(k), it’s O.K. to be gay!”, translated to “If you have your 401(k), it’s O.K. to be gay!” As the viewer moves from piece to piece they will find paintings rooted in collage. Collage is a form of art where images are pieced together using both intuition and The Principles of Design <sup>1</sup> to create aesthetically pleasing works. When creating collage, it is essential that The Artist at work pays attention to formal elements such as color, line, and shape. (Charlton, 2009) For The Painter, collage is part of the sketching process and The Painter attempts to keep a cut-and-paste feeling in the oil painted imagery with attention to edge and form. *Note: The Painter uses oil paint because it is known to be most prestigious in the world of Fine Art. She aims to prove herself as a woman- for her sex and gender shall not hinder her ability to render, the strength in her hand, or the power her eyes hold. Being a woman, she is able to add deeper meaning conceptually into the work than her male peers, for The Painter believes women are intellectually more capable of understanding emotion.* Images include spaces for the viewer to exist or to interpret. Animals and figures are used as characters in her stories of identity, love, and family dynamics. The Painter uses humor as a coping mechanism- a way of normalizing her experience, empathizing, and relating emotionally with even those who believe her queerness and homosexual nature are an illness or are “abnormal”. Her Artist

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<sup>1</sup> The Painter recommends “Design Basics”, 8<sup>th</sup> edition, by David Lauer and Stephen Pentak, to those who would like to gain a better understanding of The Principles of Design. The book is an easy read and provides plenty of examples. The reader will gain an entry level knowledge bank of art history and contemporary artists.

Statement is as follows:

“My work is about identity, family culture and relationships. Storytelling is my motivation. Though subject matter demands careful consideration, I create imagery using comic relief. Humor lives within an intentional use of color, form and repetition. Painted figures lock eyes with onlooking viewers, pulling them into these staged dreamscapes. The audience gains understanding, while reconsidering their own state of affairs.

I continuously work to become more comfortable with my body, my mind, and my sexuality. I practice normalizing my same-sex relationship within myself and my immediate family. As I do so, I must also intertwine these realities on the canvas. My work acts as a journal, giving honest descriptions of the intersections of sexuality and religion, children and parents, siblings and in-laws, and Puerto Rican culture. Stories of self-esteem, body image, family, and love are told within the imagery. I use animals, characters, and symbols to create visual hierarchy. Perspective is given through the eyes of the central figure(s). This directional gaze pulls the viewer into the scene, connecting them emotionally with both character and artist. My partner and our animals dominate the picture plane, not only acting as main characters in the narrative, but also creating dynamic shape and pattern. Color brings light, humor, and emphasis into each dream-like world.

Before painting I stage photographs then create digital collages (using manipulated photos, drawn elements, and at times elements from different stages of the paintings) to develop composition, color, and light. These collages are edited while

painting to further develop content and visual aesthetic. I also sketch, watercolor, write, and collect images before and during painting. Getting into character is an important part of my process- I pose as the main characters and photograph myself in position to further understand form and light. I then paint from life, drawings, collages, and collected images. Having conversation with peers, storytelling, and sitting with the work independently allows me to investigate, revise, and redirect. Content often shifts throughout my paintings as I reflect on current events that bring depth or new meaning into the developing narrative scene.

Humor and play on varying realities are recurring themes in my development as a painter. Subject matter and characters are used as motifs emblematic of an inner critic, culturally inherent shame, familial judgment, and a longing for mental freedom. Humor is tied into the titles as well as the images. A combination of English, Spanish, and Spanglish slang give the viewer context of location and culture. My intent is for the audience to feel represented, gain understanding, and/or find humor in given (and their own) circumstances.”

## Chapter 2. Introduction

Pablo Picasso, perhaps one of the most well-known Masters of the 20th century, for issues of both work and play, believed, or at the very least preached: “The idea of research has often made painting go astray, and made the artist lose himself in mental lubrications.” (Harrison & Wood, 1992) As “The Mentor” of The Aspiring Painter, the knowledge that follows will provoke creation of “The Masterpiece”. It is imperative that The Aspiring Painter understands the advice below is truth, spoken or unspoken, in its entirety. A compilation of known “facts” passed from Painter to Painter. No more research or study of Art History need be done. Many of The Masters fell astray, for cognition has advanced with technology and talk therapy, but The Aspiring Painter must hold true the following: “Everything runs from the past to the future, but everything should live by the present, for the future apple-trees will shed their blossom. Tomorrow will wipe out the trace of the present and you will not catch up with the pace of life. The mire of the past, like a millstone will drag you into the slough.” (Harrison & Wood, 1992) The Aspiring Painter has failed themselves when knowledge of Art History becomes debilitating. Fear overcomes the hand, and the masterpiece can no longer be achieved.

An argument can be made, however, that The Aspiring Painter must study intensely the work of The Masters and Painters who, together, form their “Ancestral Painting Family Tree”. For understanding where they fall in history, The Aspiring Painter learns from what was done before them. Picasso himself was influenced by (some might say he stole) imagery of ancient Iberian civilizations, African tribal art and his predecessors: Paul Cézanne, Francisco de Goya, El Greco, Edouard Manet, Rembrandt, Henri Rousseau, Diego Velázquez, the list goes on. (Pablo Picasso and His Paintings, 2020) One might say that Picasso was obsessed with Velázquez’s *Las*

*meninas* (ca. 1656) creating 58 transcriptions in just a short period of four months. (McCully, 2021) Despite these facts, his advice to successors contradicts, for he himself was lost in his own abyss of “mental lubrications”. This shall be coined, “The Picasso Problem”.

Perhaps Picasso’s words were a response to those of Cézanne who believed that The Aspiring Painter must reject all things that might distract them from The Act of Painting. (Harrison & Wood, 1992) This is true, in part. The Aspiring Painter must dedicate studio time to not only produce new work, but to develop an understanding of material. Paint mixing and handling are a skill developed each time The Aspiring Painter paints. Dedicated studio time is to be focused, uninterrupted. No matter its size, corner of a sitting room or warehouse space, The Aspiring Painter’s studio is to be treated as a sanctuary. The Aspiring Painter enters the studio daily, if even just to sit, allowing space to connect with and understand the world they are developing. Judgements made will fade with time and the space becomes a place of peace, a place of freedom. In developing this daily practice, well-adjusted to their routine, The Aspiring Painter will yearn for their time to paint.

The Aspiring Painter, however, must not to forget to live a fulfilled life outside of the studio. Living a fulfilled life is an intentional practice. The Aspiring Painter must emphasize the importance of seeing beauty in the world and spending time interacting with it. They must find a great love, enjoy family, be physically active, dedicate time for play, laughter, tears, investigation, questions, and travel to new places, revisit old ones, and reminisce on it all. To experience the world is to gain knowledge for the creation of new worlds within the 2-dimensional field of the canvas.

As Cezanne himself said, “To study nature is the best form of learning how to paint, more so

than studying technique.” (Harrison & Wood, 1992) Nature will teach The Aspiring Painter to compose, to use color, to understand creation of space, to find rhythm and to put into practice The Principles of Design.<sup>2</sup> Paintings of nature, when observed, described, analyzed, and interpreted, will spark growth. Prolific creators such as William Wordsworth, Charles Dickens, and Ludwig Van Beethoven all practiced the act of walking. (There are even books written on how to walk!)<sup>3</sup> To walk was to create, or at the very least, to walk was to open the mind. Wordsworth believed that both walking, and poetry were an act of rhythm, therefore walking was essential to his practice. (Sisson, 2013) Dickens used walking as a form of therapy, or a space away from his practice or writing. Therefore, walking allowed for a balanced lifestyle. (Sisson, 2013) Beethoven used walking much like Wordsworth, carrying a pen and paper with him to take notes as his mind freely created while in motion. (Sisson, 2013) Balance in life is necessary for the mental stability and longevity of The Aspiring Painter. They must not underestimate the power of a healthy mind and body. The Art of Seeing is a practice of both the physical and psychological. It is a continuous practice done as a routine to become instinct. The Aspiring Painter who cannot properly see, cannot critique their own work and the work of others- for their inner voice cannot be trusted.

Misogyny aside, The Aspiring Painter has much to learn of Picasso’s work ethic and the work ethic of all The Old Male Masters. There is much to be said about the mastery of material, composition, and concept. Chapter 1 reveals one Painter’s philosophies about “The Painter” and

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<sup>2</sup> The Painter recommends that the reader who is unfamiliar with “The Principles of Design” purchase the book *Design Basics* by Lauer and Pentak (8th Edition). It is quite the easy read.

<sup>3</sup> The Painter has held, admired and recommends that the reader find themselves a copy of the sweet little palm-sized book, *How to Walk* by Thich Nhat Hanh. The Painter does not currently have her own copy because is much too cheap to buy one. She is conditioned, by nature of being a painter, to believe that “bigger is better”. Therefore, The Painter feels size to price ratio is off and plans to spend, if needed, another 5 years or so years waiting for the book to go on clearance.

“The Act of Painting”. Chapter 2 is an abbreviated list of truths. The Aspiring Painter is tasked with The Act of Sorting Opinion. The Well-Practiced Painter will respond to this writing in one of two ways: humiliation or relief.



### Chapter 3. A Written Manifesto

The below document borrows the formatting of the anthology, *Art in Theory*. The Artist urges the reader to remember their task, The Act of Sorting Opinion, and reminds the reader that her writing uses irony to express her opinion of historically written manifestos. In this chapter, The Artist's tongue is what some may call "in-cheek".

#### **Samantha Rosado (1993-Present) 'The Painter & The Act of Painting'**

*A compilation of known traditions and philosophies held, learned, and imagined by the artist. Rosado wrote these at a time of transition as a summary of knowledge for the emerging painter. The artist provides young painters a checklist of technical considerations of The Oil Painter needed for success. Painting in this way becomes a faith in its practice, not just a belief system, but an attitude. Transcribed from conversation with the artist herself and colleagues (professors and peers) in the field. These thoughts provide important reference for the search of contemporary masters of painting and the importance of the act of painting in modern times. Not yet published, the present document may one day be translated from English to Spanish by the artist.*

I start by saying that The Painter shall read this only if they intend to lead a life dedicated to The Act of Painting. If The Painter has not read *Techniques of the World's Great Painters*, as boring as it looks, The Painter is a hobbyist and shall go no further. If The Painter, queer or other, has not experienced feelings of overcompensation, or at the very least cannot empathize with these feelings, they too shall go no further. Those who are not in-tune with their emotions have no place in the art world, for they possess not the ability to achieve greatness...

The Act of Painting is a serious act. It is a performance in exchange for immortality [and a living wage]. *The Successful Painter* approaches The Act of Painting with intensity; strenuous and laborious. (Harrison & Wood, 1992) Engaging in The Act of Painting conditions the hand, bringing confidence to the mind. However, the masterpiece emerges through process mapping. Therefore, conceptual practice is as important as sketching. The Painter must prioritize *The Studio Routine for Emerging Masters of Oil Painting*: Look, write, think, write, collage, write,

walk, write, paint...Repeat.

Engaging in said routine will improve The Painter's ability to make aesthetically pleasing compositions. Centuries of research have led artists and historians alike to question the importance of developing composition, for The Act of Painting is as a wild beast: unpredictable or potentially tamable. Is it that The Painter plans first, knowing outcomes of The Painting before it is finished, or shall The Painter begin first, then react? The Principles of Design and Gestalt Theory<sup>4</sup> introduce to The Painter the foundation of formal elements. We know from the painter and critic, Roger Fry (1866-1934, English) (Britannica, 2020) that *Painter's Vision* is a learned trait: "Ordinary people have almost no idea of what things really look like." (Harrison & Wood, 1992) As every designer knows, media and audience share emotional connections. Targeting the viewer's untrained eye, emotion becomes the basis of compositional design. A good painting uses variety as an advantage. Balance allows the eyes of the viewer to rest and search within the frame, keeping them connected. The eye is held in composition, kept from searching outside of the picture plane for clarity or completion. (Harrison & Wood, 1992)

When developing composition using the figure, The Painter may for example use the model as motif, creating new scenarios on canvas for their model to exist. Each invented scene describes a different feeling. For example, a portrait painted of their Father speaks not to The Painter's feelings towards him, but it is rather emblematic of The Painter's intrusive thoughts born in adolescence, or of recognized similarities between Painter and Father. The Painter needs not

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<sup>4</sup> When The Painter teaches her students about Gestalt Theory, she refers to a lecture called "2D Design Basics: Gestalt-Shape, Balance, Rhythm, Unity" provided by The American Institute of Graphic Design (AIGA). AIGA has a website that provides learning initiatives and curriculum for those interested in knowing more about how to create effective, interesting, and human centered design, as well as providing access to a community of innovators and artists.

disclose this when writing or speaking on the work. Consider these feelings secrets hidden or jokes told within the paint. Undisclosed meaning in imagery opens worlds of interpretation for the viewer to engage. Packed with color and expressive brush work, The Painting holds power and suggestion.

As for The Act of Painting, I provide you with the well-known guide, *Eleven-Step Painting Prep & Practice*. This guide ensures the most effective and efficient use of studio time for those who identify as I: The Gay, Female, Overcompensating Painter or, more generally speaking, The Overcompensating Painter. Steps are to be followed accordingly if one hopes to become The Master of Painting. *Eleven-Step Painting Prep & Practice* discusses topics of attire, materials, posture and thought process. One topic of discussion I find most important is canvas size and material. Artist André Derian (1880-1954, French) postulated the idea that “Great size is a stupid thing.” (Harrison & Wood, 1992) His words influenced the belief that independent of scale, miniature or grandiose, a work could become a masterpiece. Popular opinion remains that canvas size, ground (oil ground, gesso, paint, etc.) and material (paper, cotton, linen, wood, etc.) shall be specific to the piece- The Painter shall use that which best portrays their message with intention. The Well-Practiced Painter knows however, that linen provides the most versatile surface, gesso leads to weak color, and bigger *is* better.

### *Eleven-Step Painting Prep & Practice*

1. At the start of each session, upon entering their studio, The Painter must put on their designated painting clothes. Acceptable pants include high waisted “mom” jeans (light blue), second-hand sweatpants, or black, fitted, cropped slacks. Pants must allow space for necessary crew socks and boots. Tennis shoes, Birkenstocks and Dansko Clogs are also permitted. *Note: Shoes must be certified with “Painter’s Pain Relief Technology”.*
2. Next, The Painter shall address canvas size and material. Chosen stretcher bars shall be no smaller than thirty-six inches in width and forty-eight inches in height. The Painter must hand-stretch Professional Quality Raw Belgian Linen and prime its surface using Gamblin PVA Sizing followed by two thin layers of Gamblin Oil Painting Ground and a layer of Williamsburg Handmade Zinc White Oil Paint. Photographs and videos of the process will be posted to The Painter’s [art] Instagram story and saved as a highlight titled “The Painter’s Process”. Art supply stores shall be tagged as a strategy to gain followers and promote the work. If The Painter decides to create a post, captions will be written using *artspeak* or *International Art English (IAE)*<sup>5</sup>. Hashtags used must include,

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<sup>5</sup>In her book, *How To Write About Contemporary Art*, author Gilda Williams describes International Art English as “barely comprehensible”, a language that uses “unfathomable verbosity”, and a tool used by artists who are “attempting to mask undeveloped ideas behind slick vocabulary or hawking substandard art”. (Williams, 2014) IAE is a language used in the contemporary art community, filled with common words used in abstract and flowery phrases. IAE was discovered by Alix Rule and David Levine. It is said to be a way for members of the art world to further separate themselves from “laypeople”. (Williams, 2014) Though The Painter may not fully understand this world, hold mixed emotions about it, feel belittled by it, or feel less than those living within it, they are likely envious of the lifestyle, fame, and admiration granted upon those who are welcomed in and aim to one day be so themselves. The Painter can also gain fluency by reading contemporary art reviews, press releases, and artist statements or gallery overviews for exhibitions in large cities such as New York, Las Angeles, Chicago, or London. As mentioned in her book, websites such as Hyperallergic, Contemporary Art Daily, Artforum, Triple Canopy, Art Agenda, and e-flux are essential for gaining IAE knowledge. (Triple Canopy even published a book for emphasis.) IAE shall be used by The Painter only when writing about the work on social media, so that they may practice fluency while attempting to fit into the art world. When The Painter writes about their work in all other settings, they are to do so honestly and legibly using proper, Merriam-Webster-grade, unignorable, English (or other native tongue) and grammar. As Williams says, “good art deserves good writing”. (Williams, 2014)

but are not limited to: “art”, “artistic”, “artwork”, “artist”, “artists”, “artistsoninstagram”, “artistsofinstagram”, “fineart”, “artoftheday”, “contemporarypainting”, “oilpainting”, “painting”, “paintings”, “paint”, “oiloncanvas”, “canvas”, “traditionalart”, “portrait”, “portraitpainting”, “abstract”, “abstractpainting”, “abstractart”, “abstraction” “abstractexpressionism”, “expressionism”, “digitalart”, “photoshop”. *Note: Art Instagram account is separate from The Painter’s personal Instagram account. All accounts and hashtags followed are limited to influential contemporary artists, collectors, galleries & museums by whom they aspire to be represented, and other art related pages including residencies, community organizers and schools. The Art Instagram account will be linked to The Painter’s art page on Facebook, and both shall have a name consistent with The Painter’s professional art email and website address for marketing purposes.*

3. If The Painter wishes to rescale a painting to a larger canvas, approach the enlarged painting as its own, as Matisse said. To enlarge only, keeping the painting as it was, is not “to preserve its expression”. (Harrison & Wood, 1992)
4. Now, The Painter turns to the palette. If wooden, prep the clean surface with Boiled Linseed Oil. The Well-Practiced Contemporary-21st Century-Painter considers not health and toxicity. (Extensive research of pigments, mediums, and oils is to be done outside of designated painting time but may be done in the studio. Products made with odorless, eco-friendly substances will not sustain the test of time. The more toxic, the more durable.)
5. Color palette is determined by completing a 24x24 inch chart of painted hues while examining the subject. Color charts shall be composed of, at the very least, 15 hues using fresh paint from the tube- freshly-mixed oils are the only useful colors. When mixing,

The Painter shall keep in mind that light is relative, therefore light is color. (Harrison & Wood, 1992) The Painter must continuously practice seeing in color.

6. A color wheel shall be, at all times, pinned or propped in The Painter's studio. A Color Aid booklet is also recommended. These are The Painter's greatest tools. *Note: The Painter may also keep photographs of their native lands as color reference. They may choose to mix-and-match painted hues to these photographic references by applying paint directly to the surface of the photograph until it matches perfectly. The word "perfectly" here is not used lightly.*
7. Properly equipped, The Painter shall dedicate no more than ten minutes to stretching while studying their subject. *Note: If The Painter wishes to listen to audio while painting, now is the time to set up such equipment. It is suggested that The Painter finds company in listening to either the four-act opera, "Otello" by Giuseppe Verdi, or the complete eight-film collection, "Harry Potter", based on novels written by J. K. Rowling. It is likely that the Gay, Overcompensating Painter will become emotional while listening, because of their hopelessly romantic nature (independent of their current relationship status), therefore paper towels or shop rags shall be kept nearby The Painter's Palette. If The Painter identifies as the horoscope sign "Cancer", large bathroom towels may be more suitable.*
8. To begin The Act of Painting, The Painter shall stand in an athletic, balanced stance. Feet shall be hips width apart and point slightly outwards (*The Painter's Painting Ready Position*). The Right-Handed Painter stands left foot ahead of right. Easel sits perpendicular to the subject on the right side, keeping The Painter's torso open. Rolling table with a palette stands either between The Painter and easel or to the left of the easel,

allowing The Painter the ability to step away when necessary and to continue studying their subject while loading their brush with fresh paint.

9. During The Act of Painting, brush in hand, hold only the bottom most edge of the handle.

Never let fingers slip down to the ferrule. Paint with Robert Simmons Signet Bristle Brushes, size 16 to 22, flat. Flats are considered The Painter's *Workhorses*, rounds and filberts are not durable and cannot handle heavy labor. *Note: When painting thin lines, turn large brushes to their edge, do not resort to smaller brush sizes.*

10. Now, standing at the very least an arms-length away from the easel, again in The Painter's Painting Ready Position, awaited by piles of paint dripping with turpentine or hand-mixed mediums, The Painter is ready to paint with authority. Each brush stroke strikes the canvases flesh with intention and power. The Painter's hand emerges in command of the draft horse, pushing and pulling color in space. An Active Painter is a Decisive Painter.

11. When practicing *The Studio Routine for Emerging Masters of Oil Painting* The Painter shall consider the following statements:

- a. The Painter must always paint from life using landscape, model, or still-life
- b. The Painter's hand is undeveloped, likely weak in comparison to that of their peers
- c. It is in The Painter's best interest to develop imaginative imagery through collage or photo montage
- d. The use of photographic references belittles the act of painting, doing so is to commit an act of stupidity
- e. The Painter cannot claim professional status, nor be given the title "artist",

prior to earning a master's degree in Fine Art from an accredited university

with a three-year degree program funded by a Graduate Teaching Assistantship



## Chapter 4. Last Thoughts

The Painter learned late in her schooling about the painter and critic, Roger Fry (1866-1934, English). (Britannica, 2020) The Painter did not receive her undergraduate degree in studio art, therefore she spent much of her time in graduate school studying the history of art and learning from the studies of contemporary artists (20<sup>th</sup> & 21<sup>st</sup> century artists), or as much time as time allowed. Fry believed that The Act of Painting was to be an act of childlike freedom: free of judgement offered by the self, filled with a world of imagination; happiness. He suggested imagination as the greatest tool in the development of composition and color relationships. (Harrison & Wood, 1992) The Painter knew the idea of “childlike freedom” was important in her work well before learning of Fry and looked for artists who painted with attention to play and the ridiculous moments in life. These are the reasons The Painter composes as she does. She searches for moments that are cause of laughter on canvas.

When The Overcompensating Painter is afraid of overdoing a painting or her hand becomes paralyzed with fear, she turns to Matisse’s *notion of serenity*: Though initial layers will be filled with feelings of grace and charm, modification strengthens its message. As The Painting grows towards completion, it finds truth in serenity. (Harrison & Wood, 1992) When she is told her work is not cohesive, she is confronted again by Matisse: “My basic idea has not changed, but my thought has evolved, and my modes of expression have followed my thoughts...My destination is always the same, but I work out a different route to get there.” (Harrison & Wood, 1992) The Painter needs reason for returning to The Act of Painting, she turns to Max Pechstein’s *Creative Credo*: “...Paint! Dive into colors, roll around in tones! in the slush of chaos!...Tomorrow is another day.” (Harrison & Wood, 1992)

The Seasoned Overcompensating Painter urges The Emerging Overcompensating Painter to take these ideas with them, knowing that every day they must try again. For The Act of Painting holds its importance not in how it can create social change, for being in one’s studio is a lonely act, but for how it can change the life of The Painters that come after them. Therefore, The Emerging

Painter shall paint knowing that one day their paintings will become tools used by others. Their paintings will educate those who live to learn about what it means to become “The Painter” and those who strive to become “Master of The Act of Painting”.

***¡SI TIENE EL 401(K), IT'S O.K. TO BE GAY!***  
**PAINTINGS BY SAMANTHA ROSADO**

## *Exhibition Overview*

This exhibit is made of a series of oil paintings and digital collages. Some of the paintings are based on collage, others pull aspects of composition from The Painter's influences, Max Beckmann, Oskar Kokoschka, Francisco Oller and Edgar Degas. The title translates from Spanish to English: "If you have your 401k, it's O.K. to be gay!". The work is titled so to emphasize ideas of overcompensation in family dynamics, specifically for assurance of acceptance, and measures taken by The Gay Painter as evidence of success and normality in both social and familial interactions. Imagery is chosen to portray two worlds of The Painter: An honest display of everyday life with Partner and Immediate Family gatherings filled with unspoken truths. The Painter paints as storyteller, exaggerating the narratives to find humor in such realities. Her painting, *Uncle Sam*, captures a story of an afternoon walk with her dog, Chancellor. The painting is accompanied by a poem titled, *Mock me once, shame on you*.

"Channy and I, we're out on a walk,  
I'm strolling, he's sniffing, each inch of the block.

We pass by the fence a friend lives behind,  
Channy stops for a pee, he lets out a wine.

"Come on little Channy, I see no other snout."  
I give him a tug, he lets out a shout.

"No Sir." I assert, with thoughts of his Mom,  
"Those are friends too, just smile, act calm."

Our walk, it continues, a right turn ahead,  
But before then I hear a "*click-thud*" overhead.

"*Click-thud*," I mock back at the grey, square-tailed bird,  
Its head turns a side, eyes quickly deter.

...Let's call that bird, Sam, for the sake of this poem,  
Like the Uncle we fight for the place we call home...

Sam sneaks through tree branches before taking flight,  
His wings are of stripes, thick black layered in white.

Behind us he follows, I think it is funny,  
My Heartbeat sounds strictly, “Best move little Honey!”

I scoop Channy up, right into my arms,  
His head flops and bounces as we run with alarm.”

*The Exhibition*

¡Si tiene su 401(k),  
it's OK to be gay!

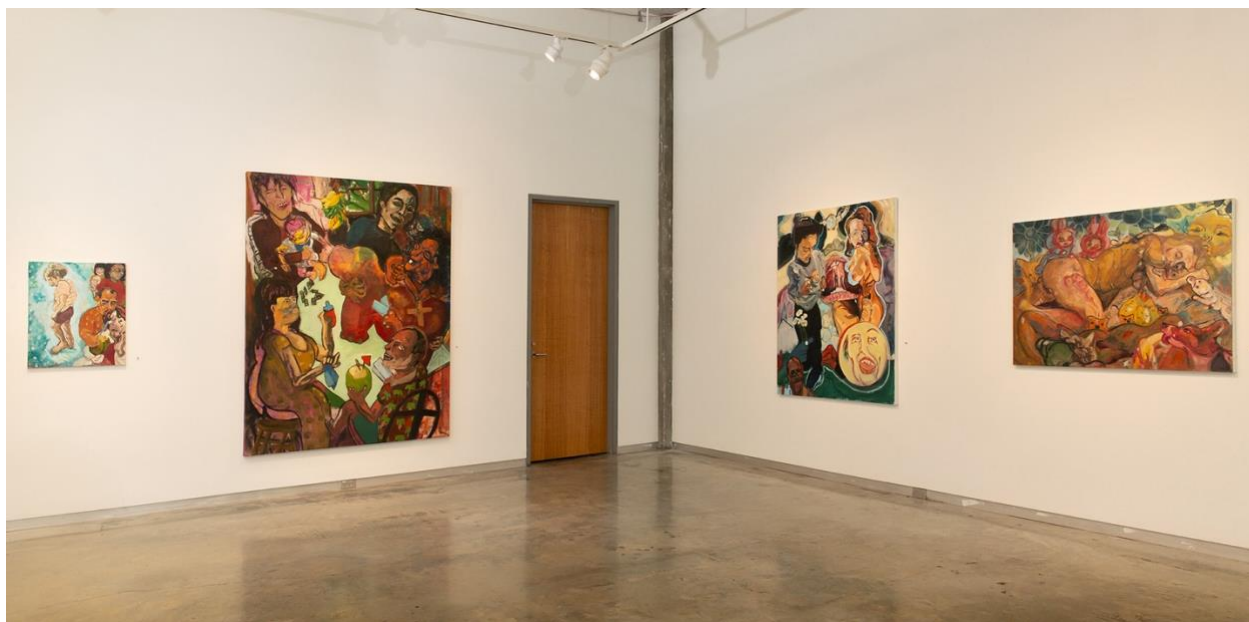
Samantha Rosado



MFA thesis exhibition installation at Glassell Gallery in downtown Baton Rouge  
photographed by Kevin Duffy.

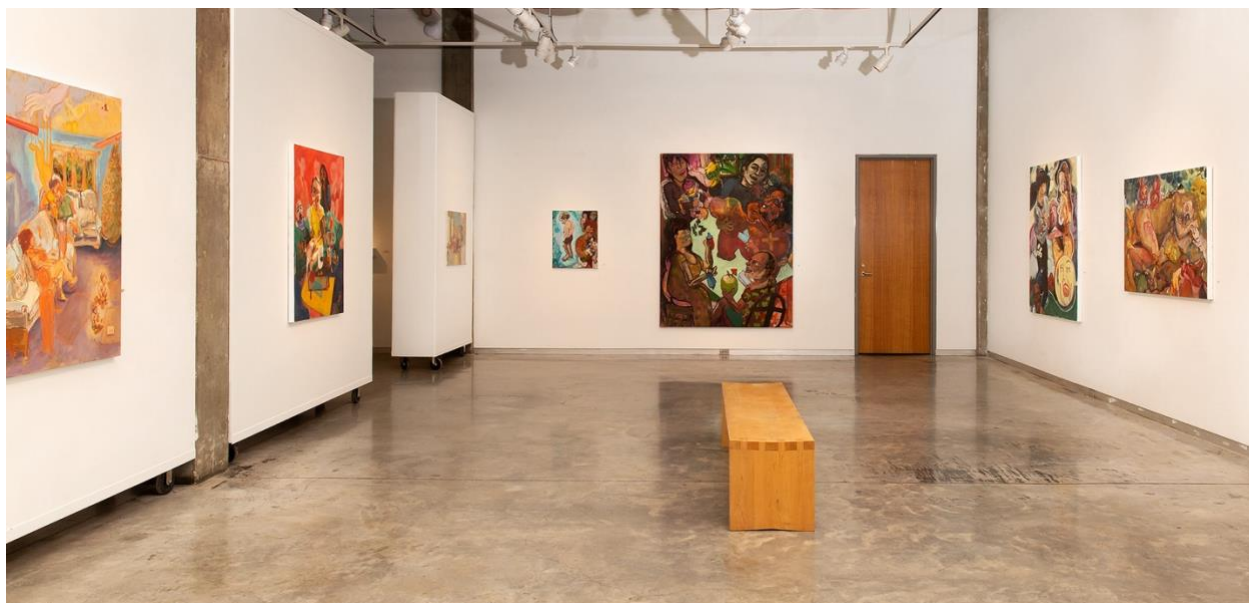


MFA thesis exhibition installation at Glassell Gallery in downtown Baton Rouge  
photographed by Kevin Duffy.

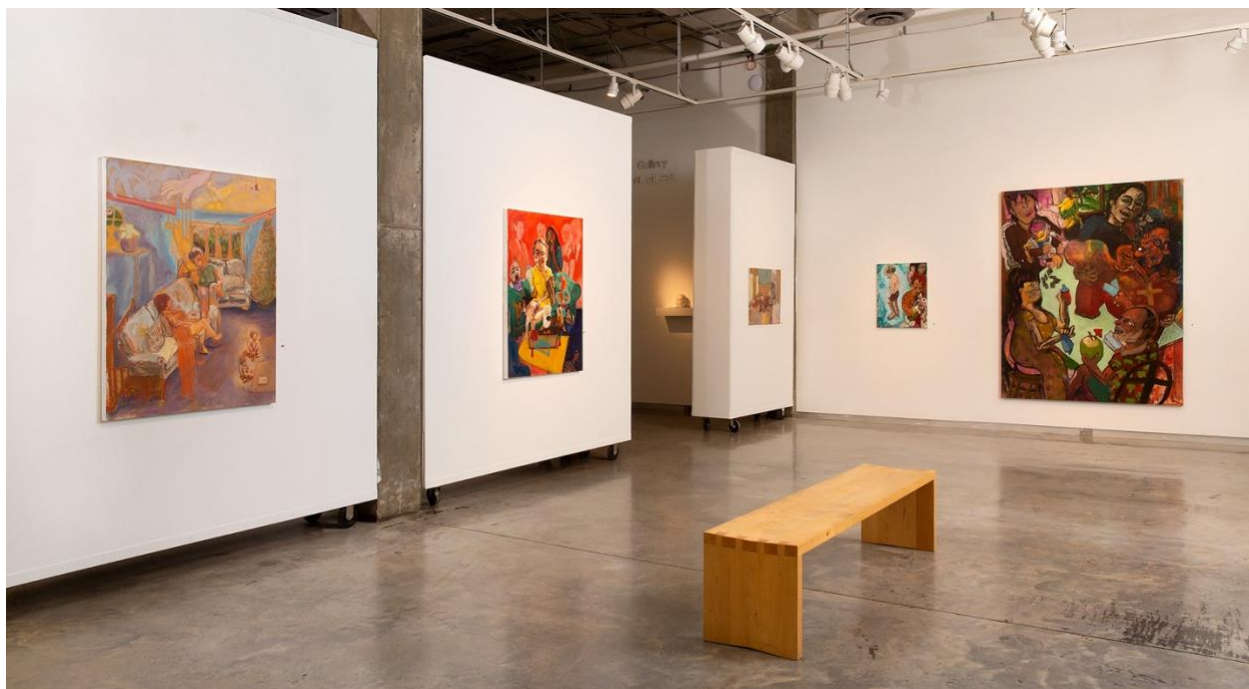


MFA thesis exhibition installation at Glassell Gallery in downtown Baton Rouge  
photographed by Kevin Duffy.

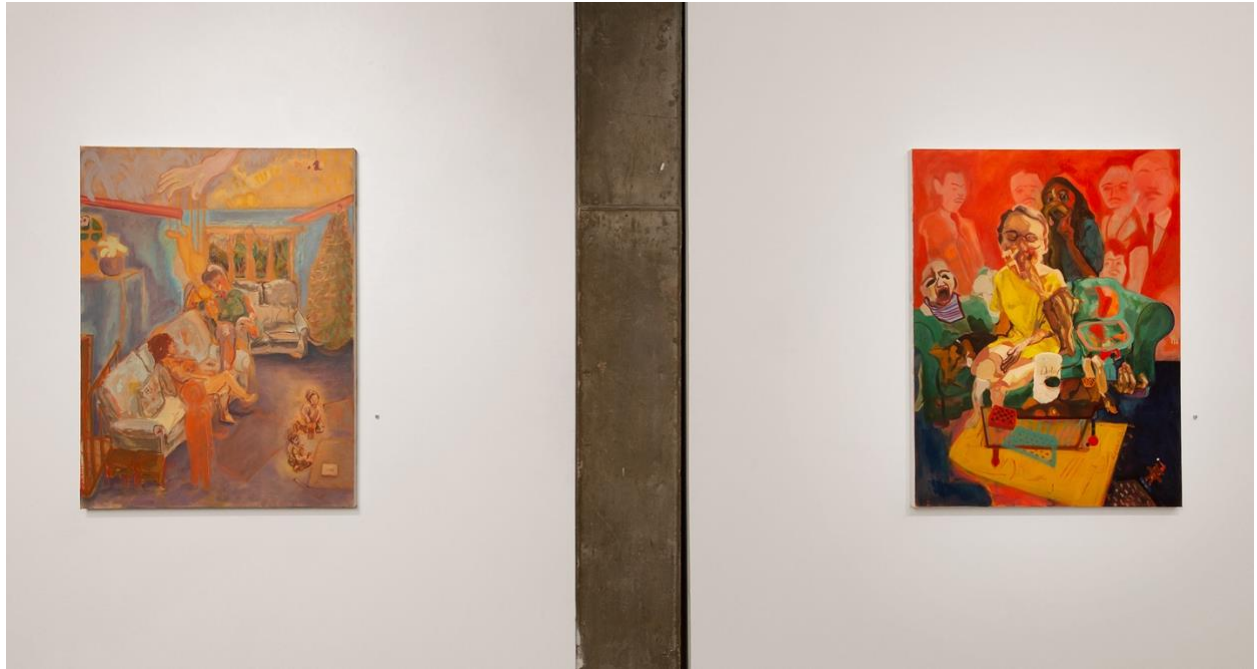




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*The Paintings*



*Uncle Sam*, 2021, Oil on canvas, 24x24 inches





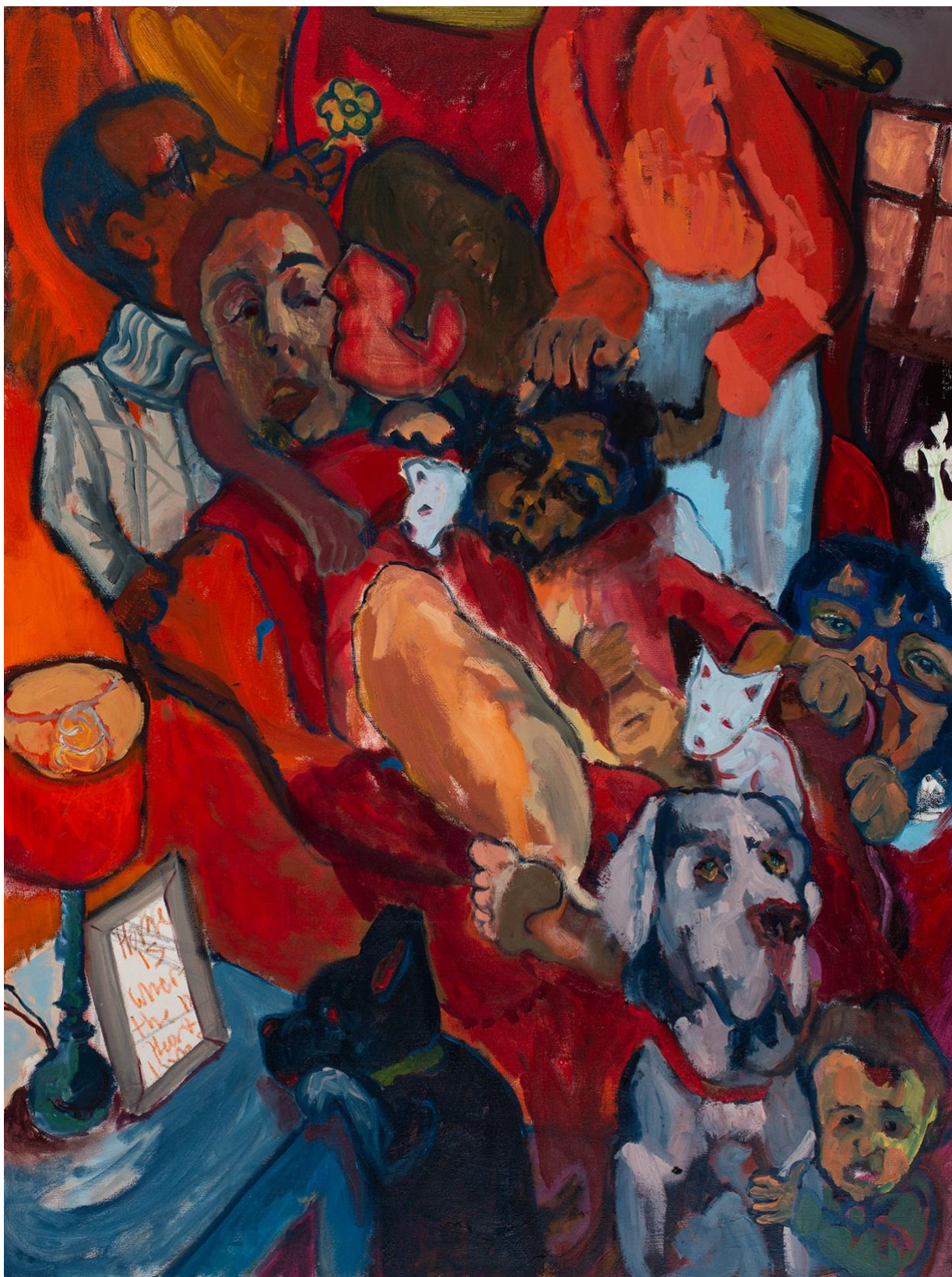
*Viva Puerto Rico*, 2020, Mixed-media: oil paint, oil pastel, charcoal, acrylic paint, pencil, and chalk on canvas, 36x40 inches





*Look, Mira.*, 2019, Mixed-media: oil paint, oil pastel, charcoal, acrylic paint, pencil, and glitter on canvas, 36x48 inches





*la sala, no sale.*, 2020, Oil on canvas, 36x48 inches





*Goat Sucker (The Artist con El Chupacabras)*, 2021, Mixed-media: oil paint, oil pastel, acrylic paint, charcoal, pencil, graphite, hair, wood chips, and sand on canvas, 64x84 inches





*apt.Q3. 1*, 2020, Oil on canvas, 30x24 inches



*apt.Q3. 2*, 2020, Oil on canvas, 24x18 inches





*Angels tickle my toes at night, 2021, Oil on canvas, 48x36 inches*





¿What if Mars met Frida?, 2021, Oil on canvas, 36x48 inches





*Six Voices of The Artist (Engagement Party)*, 2021, Mixed-media: oil paint, oil pastel, and charcoal on linen, 22x28 inches





*Julian[a], 2021, Oil on canvas, 36x48 inches*





*Golden Hour (¡Gay Creatures Welcome!), 2021, Oil on canvas, 48 x60 inches*





*The Endangered Jíbaro*, 2021, Oil on canvas, 48x60 inches





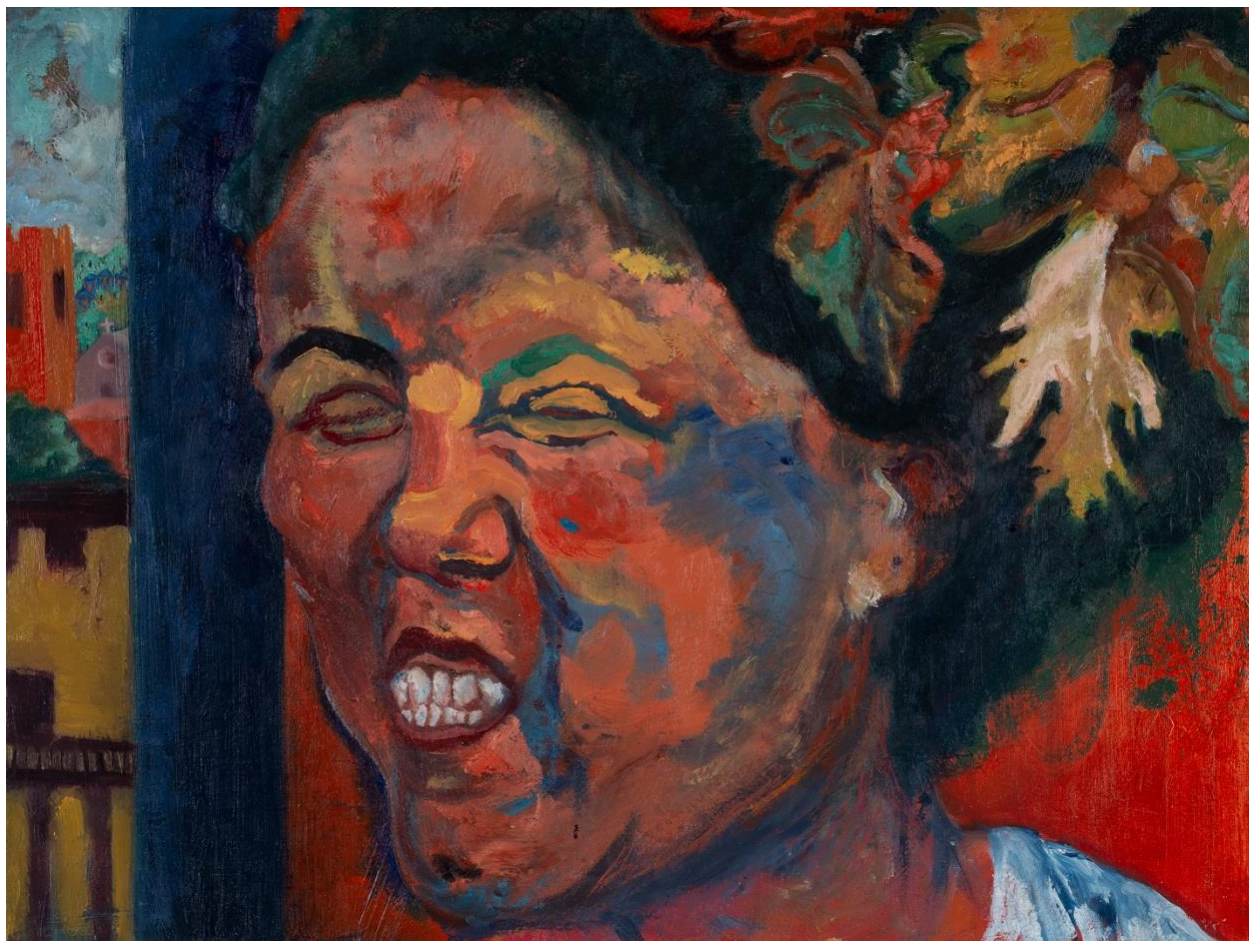
*se, [que] I told you I love you*, 2020, Mixed-media: oil paint, oil pastel, acrylic paint, charcoal, and pencil on canvas, 24x24 inches





*Una perla en La Perla, 2020, Oil on canvas, 24x24 inches*





*Portrait of Jacquie as Bacchus, 2020, Oil on canvas, 24x18 inches*





*Portrait of Father with ice cream cone, 2020, Oil on canvas, 18x24 inches*



*The Digital Collages*



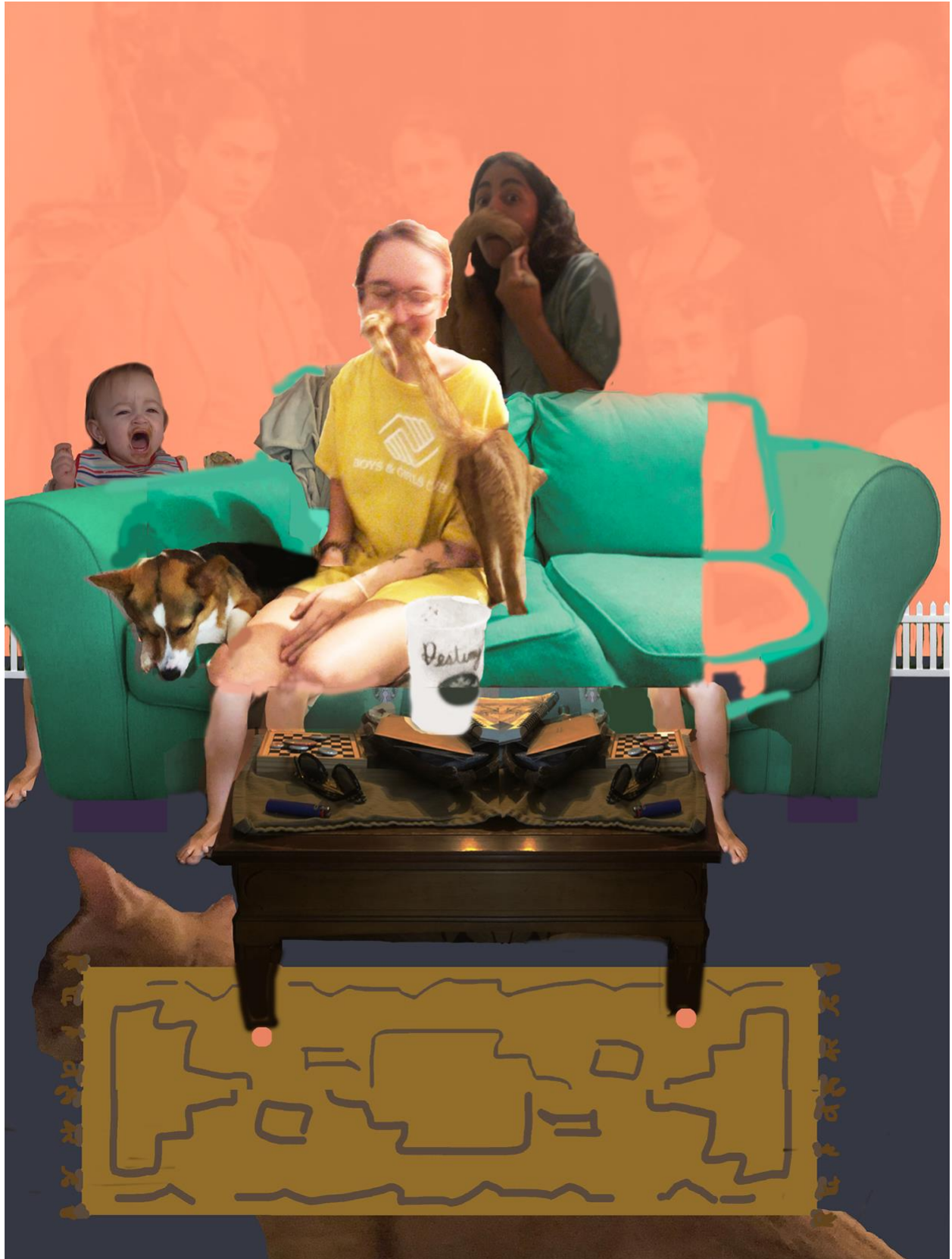
Preliminary sketch for *Angels tickle my toes at night*, 2020





Preliminary sketch for *Ralph in pool with baby*, 2021





Preliminary sketches for *¿What if Mars met Frida?*, 2020



Preliminary sketch for *Uncle Sam*, 2020





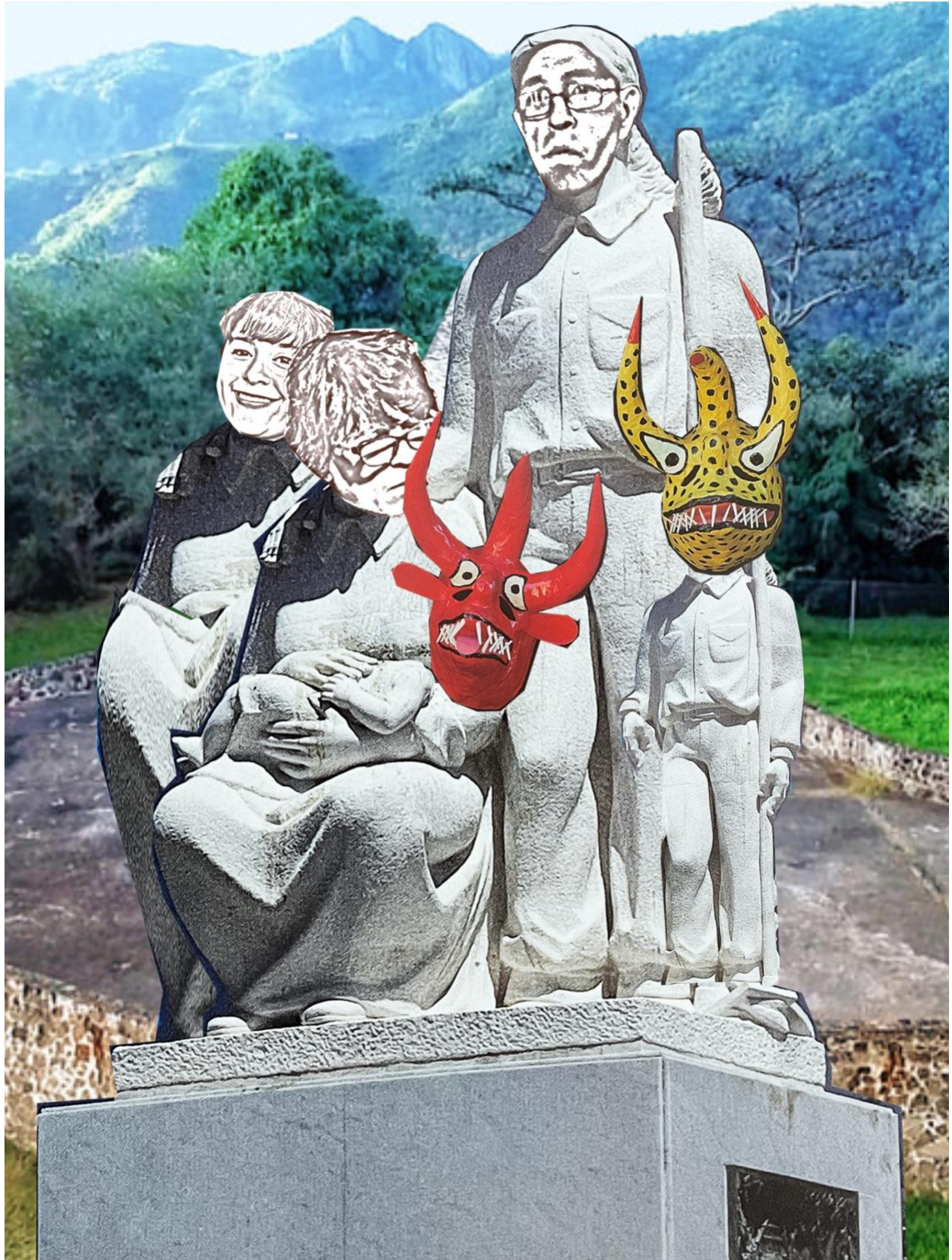
Preliminary sketch for *Golden Hour (;Gay Creatures Welcome!)*, 2021





Preliminary sketch for *Lovers & Friends*, 2021





Preliminary sketch for *The Endangered Jíbaro*, 2021

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## Vita

Samantha Rosado is a Puerto Rican, cisgendered, gay woman who works primarily with oil paint on canvas. Though she was drawn to the arts in her youth, she began oil painting after graduating from Mount Holyoke College in 2015. In Summer 2016, she attended a Puerto Rican tiple (guitar) making workshop where she met Pablo Delano, former Director of Fine Art at Trinity College. After his observation of her work/process, she was offered a Hilla Rebay Post-Baccalaureate Fellowship in Fine Art and Studio Art. At Trinity College, Samantha found interest in the challenge of color, space development and compositional relationships. She carried this interest through her assistantship at Arrowmont School of Arts and Crafts (2017), and her MFA at Louisiana State University (2018-2021). Her work is featured in *New American Paintings*, South Edition No. 148. Samantha is a painter, poet, and storyteller. She uses humor in her work to create captivating imagery and rhythm to guide the viewer through a story of directional line and color.